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ART EDUCATION

FOR The Administrator

. . . . The Art Supervisor

. . . . The Art Teacher

. . . . The Classroom Teacher
and Those Concerned
with Art Education

BULLETIN NO. 263
Commonwealth of Pennsylvania
DEPARTMENT OF PUBLIC INSTRUCTION
HARRISBURG
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FOREWORD

Our nation enjoys an ever-expanding economy which promises higher standards of living and increasing amounts of leisure time for all segments of our population. In addition to the value to our nation's culture in the discovery and development of latent talent in the fine arts, there is a challenge to our schools to instill within all youth those appreciations and skills which will lead to worthy leisure-time pursuits.

In this setting the program in Art Education takes on new significance. Its scope is extensive in that it provides enriching experiences for all; it is intensive in that for some it will awaken and nurture the creative urge to the point that it becomes self-sustaining. In this program all must play a part—the classroom teacher, the art specialist, the administrator, and the parent. The purpose of this bulletin is to emphasize this shared responsibility and to suggest ways of implementing all phases of the Art Education program.

The bulletin was prepared under the direction of Dr. Harold F. Martin, Director, Bureau of General Education, and Dr. George T. Miller, Chief, Art Education, Department of Public Instruction. The sketches and illustrations were produced by James M. K. Waldron, Supervisor of Art, West Reading School District, West Reading, Pennsylvania. This publication represents the cooperative activities of a State-wide Art Committee and many teachers and administrators throughout the Commonwealth. Rachel S. Turner, Department Editor, edited this bulletin.



July 1955

Acting Supt. of Public Instruction

COMMONWEALTH OF PENNSYLVANIA

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HARRISBURG

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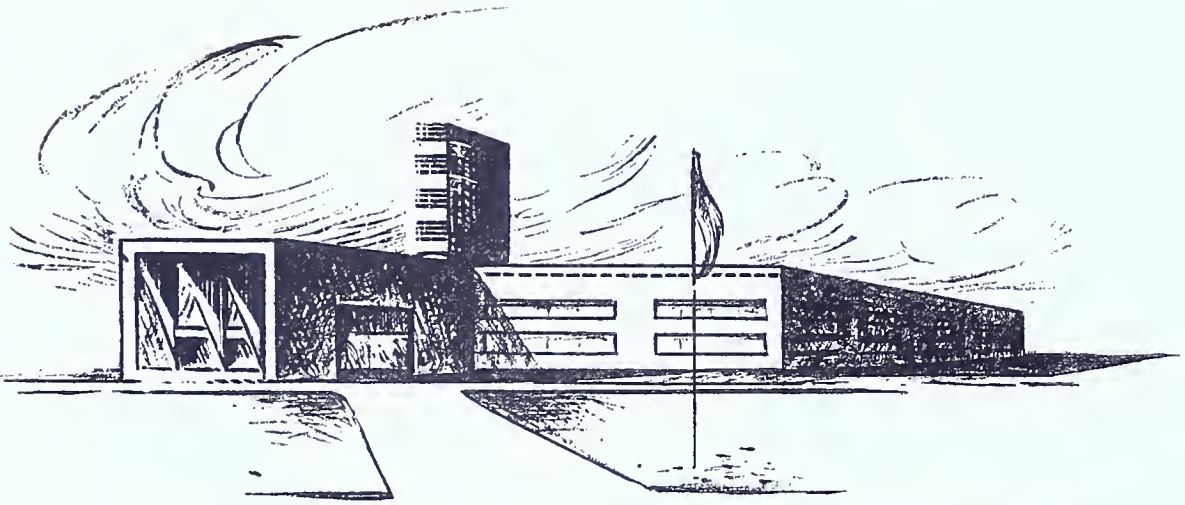
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IN APPRECIATION

For his many years devoted to the promotion of art education in the schools of the Commonwealth, for his service as Chief of the Division of Art Education in the Department of Public Instruction, this bulletin is dedicated to George T. Miller, artist and teacher.



ART EDUCATORS BELIEVE

A CHILD

. . . is born with the right to self-expression. This is a native impulse. His capabilities and potentialities are advanced through a constructive art program with consideration for his total growth.

ART EXPERIENCES

. . . encourage freedom of expression; help to broaden our culture; and emphasize emotional, intellectual, and spiritual values. They integrate the total personality and form a bridge of understanding among peoples.

A NATION

. . . is only as cultured and creative as its people. Democracy recognizes human life as its most valuable resource. Culture and creative development are beyond price.[1]

[1] For a more complete statement of the philosophy of art education, see *Course of Study in Art Education for Elementary and Secondary Schools*, Bulletin 262, Commonwealth of Pennsylvania, Department of Public Instruction, Harrisburg.

THE ART SPIRIT

Art when really understood is the province of every human being.

It is simply a question of doing things, anything, well. It is not an outside, extra thing.

When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible.

The world would stagnate without him, and the world would be beautiful with him; for he is interesting to himself and he is interesting to others. He does not have to be a painter or sculptor to be an artist. He can work in any medium. He simply has to find the gain in the work itself, not outside it.

Museums of art will not make a country an art country. But where there is the art spirit there will be precious works to fill museums. Better still, there will be the happiness that is in the making. Art tends toward balance, order, judgment of relative values, the laws of growth, the economy of living—very good things for anyone to be interested in.[1]

[1] Henri, Robert, *The Art Spirit*, J. B. Lippincott Company, 1923, page 5.

PROVISIONS FOR ART EDUCATION IN PENNSYLVANIA

The following provisions and regulations provide for art instruction in the public schools of Pennsylvania:

TEACHERS AND SUPERVISORS

To be qualified to teach and to supervise Art Instruction in the Commonwealth one shall be adequately prepared and properly certificated. Proper certification of instructors and supervisors of art is one of the criteria for qualification for supplemental payments to joint schools and merged or union school districts.

ART IN THE ELEMENTARY SCHOOLS

Art instruction is a prescribed subject for every elementary school both public and private in the Commonwealth of Pennsylvania.

(See Section 1511, School Laws of Pennsylvania, 1953)

ART IN THE JUNIOR HIGH SCHOOL

Art instruction is a requirement in grades 7-8-9 (Junior High School) in order for a school to be approved by the Division of Secondary Education, Department of Public Instruction.

(Refer to Bulletin 241 Revised, pages 28 and 30)

ART IN THE SENIOR HIGH SCHOOL

The secondary school manual recommends that art be made available to all students in grades 10-11-12 (Senior High School) on an elective basis.

(Refer to Bulletin 241 Revised, pages 33-34, and to School Laws of Pennsylvania, 1953—Section 1604.)

TIME ALLOTMENT FOR ART INSTRUCTION IN ELEMENTARY GRADES

ELEMENTARY—The elementary teacher finds art an excellent means of motivating instruction and of integrating it with many subjects which the children study. Art plays a leading part in the general school program. However, there must be flexible periods set aside for specific art instruction at all grade levels.

School authorities will find the following time chart helpful:

TIME CHART[1]

Grade	*Suggested Time for Specific Art Instruction*	*Suggested Administration*
Kindergarten, Grade I, Grade II, Grade III	150 minutes per week	5 periods, each 30 minutes
Grade IV, Grade V, Grade VI	90 to 150 minutes per week	2 or 3 periods weekly; 1 period of Industrial Arts

[1] Commonwealth of Pennsylvania, Department of Public Instruction, Harrisburg, *Course of Study in Art Education For Elementary and Secondary Schools*, Bulletin 262, p. 7, 1951.

TIME AND CREDIT ALLOTMENT FOR JUNIOR AND SENIOR HIGH SCHOOL

SECONDARY[1]—Art experiences are mandatory in grades 7, 8 and 9 (Junior High School). In grades 10, 11 and 12 (Senior High School) Art Education becomes an elective and should be made available to all students.

The following chart suggests the time and credit allotment for Art Education:

Grade	*Time Element*	*Credit*
7, 8, 9	60 to 120 minutes per week	
10, 11, 12 (minor)	60 minutes or more per week per year	⅛ Carnegie Unit or multiple thereof
10, 11, 12 (major)	240-300 minutes per week per year	1 Carnegie Unit

[1] Commonwealth of Pennsylvania, Department of Public Instruction, Harrisburg, *Course of Study in Art Education For Elementary and Secondary Schools*, Bulletin 262, p. 59, 1951.

UNIT OF WORK DEFINED[1]

Graduation standards are defined in terms of units of work satisfactorily completed. A unit of work falls into one of the three following classifications:

1. Classroom Instruction

In this classification a unit of work shall be a minimum of 200 minutes of classroom work per week, exclusive of time for changing of classes, for a period of 36 weeks or its equivalent.

2. Combined classroom instruction and laboratory (or practice) work

A unit of combined classroom and laboratory work shall be a minimum of 250 minutes per week for 36 weeks or its equivalent. The minimum length of a laboratory period is 50 minutes clear.

3. Laboratory or practice only

Work of a strictly laboratory nature shall be counted as having one-half the value of classroom work, except that five periods of 60 minutes each or six periods of 50 minutes each may be counted as one unit.

For further information pertaining to the Art Program, Art Facilities in new buildings, and interpretations of school laws and regulations, inquiries should be directed to the Chief, Division of Art Education, Box 911, Department of Public Instruction, Harrisburg, Pennsylvania.

[1] Commonwealth of Pennsylvania, Department of Public Instruction, Harrisburg, *Secondary School Manual for Pennsylvania*, Bulletin 241 Revised, p. 41, 1950.

. . . SUPERINTENDENT

. . . PRINCIPAL

. . . ART SUPERVISOR

. . . ART TEACHER

. . . CLASSROOM TEACHER

. . . PARENT

THESE ARE YOUR ROLES IN ART EDUCATION:

Educational Policies Commission, National Education Association and The American Association of School Administrators, *Education for All American Children*. Washington, D. C., National Education Association, 1948.

Yauch, Wilbur A., "Resolving Conflicts in Supervision," *Educational Leadership*. Vol. 12, No. 5. The Association for Supervision and Curriculum Development, Washington, D. C., National Education Association, February, 1955.

Department of Public Instruction, *Secondary School Manual for Pennsylvania*. Bulletin 241, Revised. Harrisburg, 1950.

Department of Public Instruction, *School Laws of Pennsylvania*. Bulletin 2, Harrisburg, 1953.

As a

SUPERINTENDENT

You should

Provide and support an adequate art program necessary to meet the intentions of the laws and the recommendations of the Commonwealth regarding art in the curriculum.

Cooperate with the Supervisor of Art and the Principals in developing a flexible art program as an integral part of the total school curriculum.

Recognize the Art Supervisor as a specialist and consultant in his or her field.

Provide for adequate art facilities and equipment.

Select teachers with proper certification and training.

Provide time for Supervisors and Teachers of Art to attend professional conferences and to participate in programs of in-service training.



National Education Association, The National Elementary School Principal, *Checklist for a Principal.* Vol. XXXIII, No. 2, Washington, D. C., National Education Association, October, 1953.

National Education Association, The Association for Supervision and Curriculum Development, "What Help Do Teachers Want?", *Educational Leadership.* Vol. VII, No. 7, Washington, D. C., National Education Association, 1950.

National Education Association, The National Elementary School Principal, *Art in Our Schools.* Vol. XXX, No. 5, Washington, D. C., National Education Association, 1951.

As a

PRINCIPAL

You should

Cooperate with the Art Supervisor in the development and improvement of art in the total program in your school.

Encourage classroom teachers to develop competence in the teaching of art through in-service training.

Assist in encouraging an atmosphere of freedom, conducive to the expression of creative abilities.

Show an active interest in the art activities in your school.

See that art is given its rightful place in the total program when arranging the school schedule.

Adjust time schedules so that the art classes may make helpful field trips.



Association for Childhood Education International, *Art for Children's Growing.* Washington, D. C., 1955.

Franseth, Jane, "Good Supervision," *National Education Association Journal.* Washington, D. C., December, 1953.

Kelly, E. C., *The Workshop Way of Learning.* New York, Harper and Brothers, 1951.

Newton, Rite, "Supervision Can Be Creative Too," *Junior Arts and Activities.* Vol. 37, No. 3, April, 1955.

Taylor, Francis Henry, *Fifty Centuries of Art.* New York, Harper and Brothers, 1954.

As an

ART SUPERVISOR

You should

Identify yourself with the total school program as a cooperating resource person.

Have a working program and a definite philosophy of education.

Protect the total experience and process of art from copy fads which threaten constructive thinking.

Be concerned that children express themselves in a manner equivalent to their level of maturity and that they take pride in their contribution.

Win support for your program through tact and respect gained by virtue of good rapport with the members of the school community.

Provide inspiration and freedom to encourage creative work.

Analyze new materials and techniques and present their values to teachers and administrators.

Organize an in-service program to insure the growth of the curriculum from year to year.

Be recognized in your chosen field as a person with professional interest.



Be alert to changing concepts in art education.

Accept responsibility for the arts and crafts program from kindergarten through grade twelve.

Introduce new teachers to the art program of the school.

Initiate and conduct conferences and teachers' meetings devoted to the art program.

Plan, organize, and conduct art exhibits.

Discuss major problems pertaining to the art program with the principal and the superintendent.

Initiate and direct revision of the art program for all grade levels.

Secure other specialists in the field of art to serve as resource persons on specific problems.

Visit classrooms for the purpose of teaching, assisting, demonstrating, observing, or evaluating the art program.

Aid in finding and selecting art teachers.

Assist in the selection, ordering, and distribution of arts and crafts materials and equipment.

Be acquainted with the business aspects of the art program.

Be an active member in the local, state, and national art organizations.

ART SUPERVISOR—Continued

You can change old concepts to new ones through:

1. Holding conferences with teachers on the various grade levels to study and make suggestions for improving the Art Program.
2. Making use of curriculum materials such as courses of study from other school systems and from your own research findings, etc.
3. Having workshop sessions to learn to use materials in new ways; to work out problems presented in the program; to establish confidence in the classroom teacher's ability to teach classroom Art; and to discuss the values of creative art work to both the child and the teacher.
4. Using a developing process which proceeds gradually to the final accomplishment of the goals set up in your Art Program.

THE BEGINNING ART SUPERVISOR OR ART TEACHER

As an Art Teacher or Art Supervisor going into a new situation, you can be successful if you will:

1. Accept the classroom situations as they are but resolve to improve them.
2. Proceed slowly but steadily to institute desirable changes.
3. Try to see the situation from the classroom teacher's point of view.
4. Be hopeful. Notice and praise evidences of change of attitude, however small.
5. Resolve to introduce new concepts at every opportunity.
6. Before meeting any of the classroom teachers with whom you will work, establish a teaching policy with your superintendent or principal.

ART SUPERVISOR—Continued

You can assure a pleasant reception for yourself and the Art Program by:

1. Being certain of your philosophies, convictions, and beliefs.
2. Knowing the psychological background of the Art Program in relation to the mental and physical growth and development of the child.
3. Having a well-thought-out program that can be changed if necessary.
4. Cultivating and using a sense of humor.
5. Making changes slowly and deliberately.
6. Being generous with praise.
7. Being slow to criticize.
8. Expecting pleasant rather than antagonistic reactions to your presence.

ART WORKSHOPS

Workshops in the Art Program are valuable in:

Helping teachers learn how to use new materials in many ways.

Working out problems presented in the Art Program.

Establishing confidence in the teacher's ability to teach classroom art.

Discussing the values of creative art work to both the child and the teacher.

Orienting the new teacher to the supplies with which she will work.

Following are some workshop experiences of proved value:

Puppetry
Mobiles and Stabiles
Thread and Cord
Paper Sculpture
Murals
Ceramics
Finger Painting
Scrap Materials
Graphic Arts Dry-point
Model Homes, etc.
Design-mixed Media
Textile Painting
Copper Enameling
Mask Making

ART SUPERVISOR—Continued

PUBLIC RELATIONS AND THE ART SUPERVISOR

The success and improvement of relations between the schools and the community in art work depend largely upon the art supervisor.

The Art Supervisor should:

Plan with administrators and teachers for exhibit areas in classrooms and main corridors.

Encourage administrators, teachers, parents, and the public to visit school exhibits and become familiar with the type and quality of work produced by the children.

Promote the establishment of adult art extension education.

Use the newspapers, radio, TV, and civic organizations to publicize and interpret the work of the art department.

Be available as art consultant for civic improvements.

Encourage exhibits from out-of-school sources of interest which may contribute to the Art Program.

Make exhibits of student work available to the community.

EVALUATION OF THE ART PROGRAM

Evaluation of the Art Program should be continuous and should be the joint responsibility of the Art Supervisor, the Art Teacher, and the Classroom Teacher.

Special annual meetings for the purpose of evaluation are recommended. These meetings should be conducted on a grade level basis. *At that time the teachers, with the supervisor, should consider carefully:*

1. **The repetition of worthy topics and projects already in the program.**
2. **The elimination of activities not valuable to the program.**
3. **The addition of any other projects or topics of value to the program.**

PROGRESS REPORTS OF THE ART PROGRAM

At the request of the Superintendent, the Art Supervisor should submit a report on:

1. **Classroom activities and work done within the planned program.**
2. **Work done outside the planned program: (a) Community activities; (b) School activities.**
3. **Art exhibits arranged: (a) Class work; (b) Outside sources.**
4. **Workshops conducted.**
5. **Professional meetings held.**
6. **Attendance at Art conferences and conventions.**
7. **Talks to Civic Clubs, Parent-Teacher Associations, art organizations, etc.**
8. **Radio and television programs.**

Beverley, Felicia, "The Art Teacher and Evaluation," *Art Education Today*. New York, Bureau of Publications, Teachers College, Columbia University, 1949-1950.

Hartman and Shumaker, *Creative Expression*—2nd ed. Milwaukee, E. M. Hale & Co.

Keiler, Manfred L., *Art in the Schoolroom*. Lincoln, Nebraska, University of Nebraska Press, 1951.

Lowenfeld, Viktor, *Creative and Mental Growth*—Rev. ed., New York, The Macmillan Company, 1952.

McKibben, Mary Adeline, "Resources of the Art Teacher," *Art Education Today*. New York, Bureau of Publications, Teachers College, Columbia University, 1949-1950.

As an

ART TEACHER

You should

Set goals that include opportunities for individual and group thinking.

Plan the art program according to individual interests, needs, and abilities of the pupils.

Guide the pupils into a variety of relationships and experiences through a meaningful art program.

Evaluate the student's work with respect to his level of development; and select his work with discrimination.

Insure growth of the art program by planning an approach to the use of tools and media so that interpretations can be made in the light of pupil experience and level of capability.

Be alert to improved practices in art education.

Improve professionally.

Assume responsibility for the organization of the classroom; remember that the success of the art program depends upon the teacher.



Set up an art room environment that is attractive to all who wish to participate in the Art Program.

Recognize the many uses of free and inexpensive salvage materials.

Appreciate and evaluate student art as an expression of the individual.

Be an active member in the local, state, and national art organizations.

FOR THE CLASSROOM TEACHER

Cox & Weissman, *Creative Hands.* New York, John Wiley and Son, Inc., 1945.

Gibson, Katharine, *Pictures to Grow Up With.* New York, The Studio Publications, Inc., 1942.

Junior Arts and Activities, Jones Publishing Company, Chicago, Illinois.

Knapp, Harriet E., *Design Approach to Crafts.* Springfield, Mass., Holden Publication Company, 1945.

Perry, Evadna Krouse, *Crafts For Fun.* Los Angeles, William Morrow & Company, 1940.

School Arts, Printers Building, Worcester, Mass.

Witty, Paul (ed.), *The Gifted Child.* The American Association for Gifted Children, Boston, D. C. Heath & Company, 1951.

As a

CLASSROOM TEACHER

You should

Recognize the contribution art makes to the emotional and intellectual growth of the child.

Accept the fact that every individual has ideas and skills worthy of expression and recognition.

Be familiar with accepted philosophies and methods of teaching art.

Recognize art as an integral part of the total school curriculum.

Be familiar with and have a working knowledge of many tools and materials used for art activities.

Seek the help and advice of the art supervisor and art teacher in any phase of your classroom program that involves the use of art materials.

Increase the student's appreciation of art.

Remember busy hands keep creative minds active and hearts happy. These serve as the balance wheel of the whole emotional system.

Realize that the learning process and the release of emotions are more important than the art product.

Feel adequate to evaluate the ability of pupils in art.



SUGGESTED READING FOR PARENTS

Bannon, Laura, *Mind Your Child's Art.* New York, Pellegrini and Cudahy, 1952.

D'Amico, Victor, Wilson, Frances, and Maser, Moreen, *Art For the Family.* New York, Museum of Modern Art, 1954.

Jenkins, Gladys Gardner, Shacter, Helen, and Bauer, William, *These Are Your Children.* Chicago, Scott, Foresman & Company, 1949.

Lowenfeld, Viktor, *Your Child and His Art.* New York, The Macmillan Company, 1954.

Mendelowitz, Daniel M., *Children Are Artists.* Stanford, California, Stanford University Press, 1953.

As

PARENTS OR PARENT GROUPS

You should

Recognize that every child is born with the urge to manipulate, to investigate, and to explore.

Provide opportunities and materials suitable for the release of the native impulses.

Realize that art has a definite place in the full growth and development of the child.

Help the child by avoiding copybooks, ready-made drawings to be colored by numbers, and any other commercial aids which do not have the approval of educational agencies.

Work with the child in some art medium to gain the feel and the joy of creating.

Make a sincere attempt to understand and appreciate the creative efforts of children.

Encourage the bringing of school art experiences into the home.

Seek the help and advice of the school regarding the art education of children.



CHECK LIST FOR TIME ANALYSIS OF ART SUPERVISION

This guide may help you to analyze the time you devote to the different phases of the art program. Each of the listed activities requires some time. The proportion of time will vary with the local situation.

Supervisory Activity	*Actual Time Schedule*	*Desirable Time Schedule*
1. Conferring and planning with administrators and teachers in developing the art program for the school district		
2. Working with the teaching staff to meet the needs of the children		
a. Teaching ____%		
b. Demonstration teaching ____%		
c. Observing and supervising teachers during art instruction ____%		
Total %		
3. Services rendered in connection with curriculum development ...		
4. Professional services rendered in the areas of coordination, articulation, and public relations		
5. Services pertaining to the supply and distribution of art materials		
6. Planning and evaluating the art program		
	100%	100%

ACKNOWLEDGMENTS

The Department of Public Instruction gratefully acknowledges the contributions of many people who assisted in the production of this bulletin.

Local school authorities cooperated fully by releasing members of the State-wide Committee on Art Education to attend several meetings held in Harrisburg, and gave time for the answering of questionnaires and for interviews.

The following persons served on the State-wide Committee on Art Education:

Name	*Title*	*Address*
John Bonnett	Supervisor of Art	Titusville
Sylvia Breth	Supervisor of Art	Clearfield
Calvin E. Folk	Supervisor of Art	Altoona
Harry N. Gasser	Chief, Div. of Elem. Ed.	Harrisburg
Katharine R. McFarland	Supervisor of Art	Wilkinsburg
Lawrence McVitty	Supervisor of Art	Slippery Rock
George Miller, *Chairman*	Chief, Art Education	Harrisburg
Frances H. Tucci	Supervisor of Art	Lancaster
James M. K. Waldron	Supervisor of Art	W. Reading
Karl G. Wallen, *Co-Chairman*	Supervisor of Art	Hazleton
Mildred R. Weirman	Supervisor of Art	Jenkintown

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